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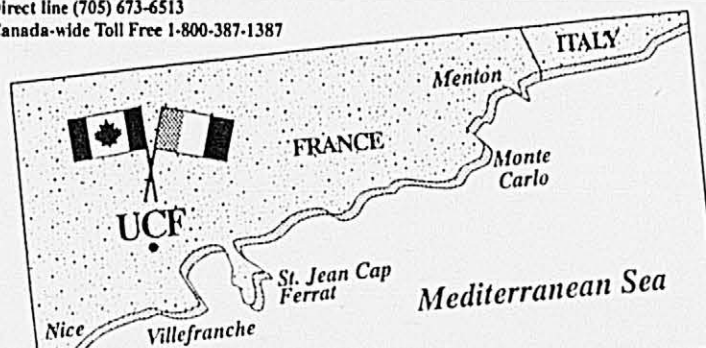
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THE MCGILL DAILY EXTRA!



Editorial

Mirror me

The statistics cited at last week's third annual McGill Body Image Forum are familiar to many of us: Up to 20 per cent of all women suffer from either bulimia or anorexia nervosa; 80 per cent of fourth grade girls report that they are on a diet; and roughly 80 to 90 per cent of women between the ages of 18 and 20 think they are too fat.

These statistics serve to draw our attention to eating disorders, but also to the tragedy of how most women perceive their bodies when they look in the mirror.

But focusing discussion on eating disorders ghettoises body image problems by disguising the fact that most of us are affected by the beauty ideal. And most of us contribute to maintaining it.

"The attitude out there is, 'If I'm not suffering from an eating disorder, body image doesn't affect me,'" says Elizabeth McMahon from McGill Health Services.

But the sentiment described by McMahon ignores more sub-

tle forms of self-abuse that result from trying to achieve the perfect body. The dissatisfaction that comes with measuring ourselves against an impossible mold results in low self-esteem and problems in our everyday interactions.

As well, eating disorders exist along a continuum. Having an eating disorder does not simply entail refusing to eat or throwing up after a meal. It can mean agonising over calorie counts, consciously skipping a meal or eating only cereal for dinner.

Eating disorders are not simply about losing weight. They are rooted in issues of control and the need for a certain kind of recognition.

When understood as such, they can be traced not only to anorexics or bulimics but also to those who say they are 'simply concerned with the way they look.'

Explanations for women's negative body image point to the fashion industry and advertising for providing an impossible and harmful image of the 'ideal' woman.

In this sense, images of women do not simply try to sell products. They also sell us values, telling us what we should be.

It seems SSMU VP External Andrea Stairs forgot who she was elected to represent on February 7.

Instead of leading the demonstration against tuition fee hikes, she sacrificed student needs to push her own elitist agenda.

Instead of respecting the route originally chosen by students from across Montréal, she - in conjunction with FEUQ - forged ahead with her own route that veered away from the city's corporations.

Instead of defending every student's right to speak at the UQAM rally, she allowed non-FEUQ speakers to be silenced under her nose.

Blinded by petty power struggles and a misguided loyalty to Canada's richest tax evaders,

Stairs jeopardised student interests on February 7. No surprise, though.

By her own admission, our VP External would rather tax grads than the wealthy corporations.

"We can oppose tuition fee increases in many different ways... We can impose the CASA grad surtax," she recently told the *Daily*.

Good idea. Let's increase the debt burden on students so as not to offend big business.

This is the person we elected to represent our needs?

No. Stairs was appointed right before Christmas in a by-election open only to SSMU councilors.

Most McGill students never even got a vote.

Comment by robinperelle

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Letters

Only one was searched
To the *Daily*,

Wow. The Pharcyde/Cypress Hill show was the best concert I've ever seen in Montréal. The crowd that packed the Metropolis was jumpin', literally. From the stage to the top balcony, everyone was getting down.

It was nice to see so many different faces and "types" of people... The audience could not be labeled. The bouncers, however — one in particular — apparently felt the need to do so.

I went to the concert with two friends. When we finally got in we had to pass two sets of bouncers. When I handed the second our tickets he pulled me past him, pointed one of my friends toward the wall and the other to follow me. We figured that we were getting split up to be searched... But that wasn't the case. Only one of us was searched... Danny, the black one. Maybe they thought he was from Compton.

None of us were dressed like "gangsters" least of all Danny. He didn't even have a

jacket on... It was in the pack on my back... something that would be understandable to search. As he pulled Danny to the wall he asked "are you packin' buddy?" and proceeded to frisk him... thoroughly.

"Why the fuck shit gotta be like that?" — Bootie Brown (The Pharcyde)

Eric Josh Eidem
Management U1

In response to Eric Schechter
To the *Daily*,

Eric Schechter writes that the PLO had aided the Ayatollah in his war against Iranian Kurds. Former Guatemalan dictator Rios Montt acknowledged Israel's help in bringing him to power as they collaborated to wage a genocidal war against the Mayan population in 1982-83. This included the setting up of "model villages" which employed slave labour.

One of Rios' predecessors, the almost equally bloody Benedicto Lucas Garcia, claimed that "the Israeli soldier is a model and an example to us." They also

looks the fact that these images sell because we continue to buy into them.

The images of female bodies that harass us everyday do not simply dictate our ideals of beauty. They also conform to our tastes, however manufactured they may be. We may be pissed off by Kate Moss, but we still buy Calvin Klein.

Body image is a complex issue with no simple solution.

But collectively, both men and women must find ways of refusing to perpetuate the beauty myth; of forging a healthier relationship with our-

selves.

Why do we congratulate a friend for having lost five pounds? Why do we equate laziness with being overweight? Why do we buy fat-free yogourt? Why do we work out six days a week?

Deconstructing the prejudices and value judgments behind our everyday actions involves embracing an entirely new way of thinking and communicating. It means challenging perceptions of image-based identity, and creating a new and healthier basis for self-understanding.

the Staff of the McGill Daily

Palestinians out of Palestine, why are they not allowing them to return? Why did they pass laws designed to deny them the economic resources necessary to thrive? Why do they speak of the "demographic problem", that could only be solved through Palestinian removal.

Lastly, the saddest part, was Schechter's claim that most of the 20 000 to 50 000 victims of "Operation Peace for Galilee" in Lebanon were combatants. That's like the late Israeli PM Menachem Begin claiming that Sabra and Shatila was a "nest of terrorists", of "two legged creatures."

Richard Beaulieu

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down to the
Daily to shorten
your letter.**

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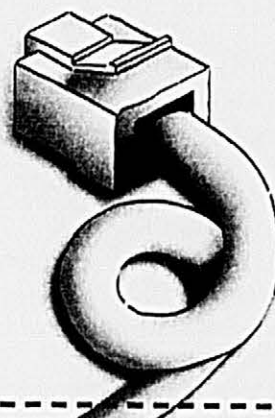
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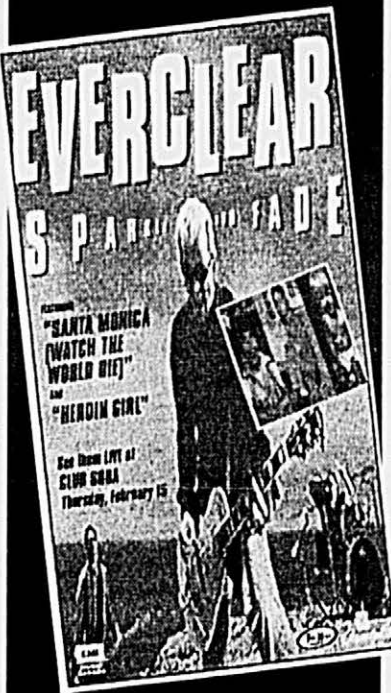
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NOT JUST FILLER

by christine**birbalsingh**

Gut Girls

turns history
into reality

Lots of gut-wrenching, meat-hacking, and blood-mopping takes place in Sarah Daniels' *The Gut Girls*. Directed by Steven Lecky, the play is set in late nineteenth century Deptford, England and follows the lives of five spirited lower class girls as the harsh realities of the class-ridden society tear away at their every hope and dream.

The play's main plot revolves around Lady Helena (Jessi Baden), an upper class widow who 'saves' the girls from unemployment as she teaches them to become well-mannered, polite, and efficient service-

workers. The clash between the sprightly girls who mature into young disillusioned women, and Lady Helena's patronizing approach and insulting saintly attitude generates humour and provides an uplifting aspect which contrasts with the play's depressing topics.

Working long hours in appalling conditions of an East London abattoir, Maggie, Ellen, Polly, Kate, and Annie consider issues relating to their personal situations and to the general plight of most lower class working girls who were castigated by upper classes and prisoners in

a patriarchal society.

The independent and assertive Maggie (Jill Sweeten) talks about avoiding marriage and using sausage skins for condoms. A vegetarian and an optimist, Ellen (Elizabeth Logue) tries persuading the girls to form a trade union to fight for better working conditions. Polly's (Genesee Keevil) talkative good-naturedness lightens the mood with her constant joking and fooling around. Kate is impressionable and playful and teaches the newcomer Annie, the ins and outs of the job. And lastly, a former service worker



named Annie is already familiar with sorrow and misery.

As they interact with each other and their mothers, boy-friends, waiters and bosses, the girls tackle issues of rape, birth, marriage, degradation, exploitation, unionization, drinking, class differences, and more. For example, Maggie, who at the start is proud and self-reliant is forced into a marriage partly because of her mother's wishes and partly because she has no choice as an unemployed woman. While discussing relevant issues of late Victorian London, the play also reminds us of that many of the same problems are still pertinent today.

Besides dealing with the differences between upper and lower classes, the play also looks at differing attitudes in each respective class. Encounters with male upper class people, such as Edwin (Robert Cohen) and Arthur (Gabriel Levine) reveal outright hostility between the two classes and expose the helplessness of the girls who are at the men's mercy. Priscilla (Vanya Rose) is an upper class woman who seems to detest her situation has good intentions toward Polly, but because of her patriarchal subservience to her husband she is defenseless as well. Some of these themes are driven to extreme however, and are especially evident during the many monologues and reflections.

Otherwise, the actors develop their characters well: from their costumes to their gestures and right down to their differing accents — which are very well-researched and reasonably authentic. One very disturbing inconsistency with Lucinda Davis' mostly impressive characterization in Annie's role is that she's black. If Davis is simply playing a role that is racially ambiguous, the play does not make this point clear. However, if Annie is supposed to be a black lower class girl, the prevalent period issue of colour prejudice in England, is not explored. Annie is accepted without ques-

tion both into her lower class surrounding and also into Lady Helena's upper class milieu, who treats her equally as the other white girls.

The production's staging, sets, and props are magnificent. There are clever scene changes using spotlights, different parts of the stage, maids changing the sets, and talented piano-playing. Audience involvement during the club scene is engaging when the girls run through the audience looking for seats and the audience is asked to sing along to the show.

In the end, the girls go their separate ways, learn different lessons, and end up in different



positions in society. Whether it is Ellen working in a button factory or Kate becoming a reserved and responsible maid, their dreams and aspirations are never fulfilled. Overall, *The Gut Girls* is an important play to see, not only for its historical aspect of late nineteenth century London, but also from a contemporary viewpoint, as many of the issues dealt with are still present today. As it ends on a slightly revolutionary note, a moral emerges at the end: for justice and equality to prevail, we must start somewhere and we must fight.

The Gut Girls at Moyse Hall: Feb. 7 - 10th and 14 - 17th, 8 pm. Regular admission \$12, students and pensioners \$6, groups \$8/\$5.

The hurtin' Highway of Heartache

A PLODDING VISION OF AMERICA'S CULTURE

by gil**shochat** and sarah**flicker**

What do Zsa Zsa Gabor, Krusty the Clown, Tank Girl and Pee Wee Herman all have in common? They are all loud, lewd and marginal, much like the new independent release *Highway of Heartache*. Directed by newcomer Gregory Wild, this film is the low budget Canadian answer to Australia's *Priscilla Queen of the Desert* and the U.S.'s *Rocky Horror Picture Show*. *Highway of Heartache* takes the term trash pop culture to new visual heights. Arguably the most politically incorrect transvestite movie of the decade, this flick hits all the big issues; race, gender, class, the Christian right and country music are all fair game in Wild's cow-ridden musical.

Highway of Heartache is about the tragic Winona Sue Turnpike's pathetic existence: it satirically chronicles her life as the prototypical example of a poor, hill-billy woman trying to get herself out of the cycles of sexual and physical violence. Turn-



pike's dream of becoming a western country music star prevails despite being sexually abused as a child, having the KKK abduct her interracial baby, being abused by her husband and rendered unmarketable in America's gender stereotyped society. The film plays with conceptions of morality, victimhood and sexuality in a not-so-subtle manner.

The movie portrays trailer park culture in its crudest form; it goes after the Bible toting Christian right and their misguided approach to reality. Although a Canadian production, the movie is clearly geared toward an American audience. Why Wild chose to go on this anti-American crusade, is yet unclear since he hits issues widely regarded as American such as capital punishment, illegal abortions, welfare inadequacies and the KKK. Wild emphasises his focus by giving his protagonist a southern drawl. Wild was able to produce this movie on a budget of \$200 000. Although an impressive feat, some of the technical aspects suffered as the entire

film was shot indoors. Despite these constraints Wild was able to build a fantastic array of fluorescently bright coloured sets. Hot pink, vinyl, fake fur and plastic were abundant throughout each scene. Wild's world was quirky, zany and outright odd; his characters were dressed outrageously dressed in stilettos, miniskirts and high hair. Gaudy and tacky, the cheap production costs created a sort of in-your face atmosphere on the screen.

While the film certainly had its moments, at times it was slow and boring and the country music began to grate on our nerves towards the end. Despite these criticisms, it might be worth your while to just check it out just to marvel at the outrageous eclecticism of this movie. What put this movie over the top, however, was the Elvis impersonator/gynecologist/misogynist/witness/fat guy. His cameo appearance was hilariously funny as he participated in a particularly witty and well written segment of the movie.

As a first effort, Wild's *Highway of Heartache* certainly made a statement and he should be applauded for his efforts. First time films by directors generally tend to be quirky and strange but *Highway of Heartache* is even stranger than one would expect. The slow moving and country music ridden script might have been better adapted as a play than a film. We recognize the difficulties involved in putting musical on film, but as a movie it somehow fell short.

Michaelangelo Signorile on outing, McGill and bisexuality

Out and about with Mike

by **robsheldon**

The uproar spread throughout the auditorium at the McIntyre medical building last Tuesday in seconds. Michaelangelo Signorile stood at the podium quietly waiting for the noise to stop. The smile on his face told that he was used to this kind of conflagration whenever he spoke in public.

Indeed, the argument which began between two men over "outing" and the ensuing mayhem perfectly illustrated the divisiveness of the issue among people — people both queer and straight.

Signorile was invited to speak at McGill by Lesbians, Bisexuals, Gays and Transgenders of McGill (LBGTM) about his work in queer activism. He gained notoriety in the late eighties and early nineties for what *Time* magazine termed "outing." That is, the action of exposing the sexual orientation of an individual without their consent.

According to Signorile, these people were public figures whose behaviour was anti-queer or whose presence in the closet he deemed a detriment to the queer movement. His 'outings' initially took place in his column in *Outweek* magazine but soon spread to the mainstream press.

In his most daring exposure, the *Advocate* ran a cover story detailing the closeted life of then-Assistant Press Secretary Pete Williams. Williams worked under Dick Cheney, the Press Secretary for the Department of Defense for President George Bush. Signorile felt that Williams' homosexuality was a blatant paradox considering that the U.S. military demoralised, through harassment and expulsion, over 13 000 queers since 1982, citing security risks.

Signorile wrote about Williams and others in his first book, *Queer in America*. The main theme of the work was the exposure of the American "Closet conspiracy."

He writes in the first line of his introduction: "There exists in America what appears to be a brilliantly orchestrated, massive conspiracy to keep all homosexuals locked in the closet." He focuses on the political system in Washington D.C., the media industry in New York and the entertainment industry in Los Angeles as the enforcers of repression, calling them the Trinity of the Closet.

"In all three power structures, closeted lesbians and gay men themselves are among the most influential people at the very top helping to orchestrate the closet conspiracy..." The network of people about which the author



writes is intricate. According to Signorile, from actors to politicians to gossip columnists, everyone works together — from actors to politicians to gossip columnists — to hide homosexuality.

The media came down hard on Michaelangelo Signorile when he first began to out people in his column. The outing of Pete Williams was, for many people, the turning point in their negative opinion of Signorile's politics. Whether or not people agree with the opinions of Michaelangelo Signorile, however, the debate surrounding his politics has kept queer issues in the mainstream — and out of the closet.

My interest in interviewing Signorile was two-fold: I wanted to do the story for the Daily and I wanted to pick his brain for my work as co-political coordinator for LBGTM. At a time when LBGTM is re-assessing its structure and priorities, it was a great opportunity to speak with probably the most active of queer activists.

When I met Michaelangelo Signorile for our lunch interview, I was surprised. From the tone of his books and his fiery rhetoric I suppose I expected

him to be highly imposing, perhaps even dressed in fatigues. In fact Michaelangelo, or Mike as he prefers to be called, is relatively small in stature and quiet in demeanor. Believe it or not, he's a very sweet man.

"Outing" Today

Daily: *Where is outing now?*

Signorile: I think that it's happening all the time in such a lackadaisical fashion that people aren't really noticing. So some people think that there is no outing, that it's over. I think as a debate it's over. But it's happening all the time.

The *Wall Street Journal* outed Jan Wenner [President of Rolling Stone magazine] on the cover when he left his wife for a man. Their reasoning was that if he had left his wife for a woman they would say that he left his wife for a woman.

The rest of the media covered it and said that this showed that what we had started — they interviewed me — had made a change. That this was now the equalization of homosexuality and heterosexuality. Ellen DeGeneres was just outed in *New York Magazine*. Lily

Tomlin was outed in the *New York Post*. They're reporting on it but the last thing they want to do is call it 'outing.'

Michaelangelo and the Queer Community

Do you feel that the queer community has done justice by you?

I think (pause) yeah. I was pushing ideas that were very, very controversial. I'm always going to be on these issues where there is some kind of a split. As long as there are some people out there who agree and support me, that makes me feel good. I don't ever want to be in a position where everyone agrees with me, or I'd be dull.

Why do we need scandal?

I think that we really do need disruption of the system in general. I think it motivates people, jars people. On the issues I've been working it seems like we're dealing with these rules that were sort of handed down by some almighty queer in the sky. We needed for somebody to say, 'Why do we do this? Why do we have this absolute right of privacy that seems to be applied in some weird way with regard to us and not heterosexuals?'

It's all about looking at things that have always been there but that might need changing now. And some people don't like change.

How can we scandalise McGill?
[Signorile laughs.]

AIDS woke us up to the fact that we had rights. We thought we did but we couldn't go out and dance all night in our clothes off and have sex — we had our rights. Then a disaster struck and it showed how much people don't

Michaelangelo and Queer Activism at McGill

It seems to me that fewer young people at McGill and everywhere are becoming activists. My feeling is that there is a lack of catalysts. The seventies had Stonewall, the eighties had AIDS — what can we do to re-empower people to continue the fight for our rights?

First off, I think you have to under-

stand that it's always going to be a small group of people that are pushing. Almost by default, because of the work that they're doing, the larger group feels more and more comfortable doing nothing. Number one is to accept that.

You can bring more people in by showing them that there are these areas where they're discriminated against. Every now and then there are these windows of opportunity, like AIDS, to kind of jar people. It wasn't as if we looked at AIDS and said 'Oh my God, this thing in and of itself is terrible and we have to act.' We looked at it and said 'Oh my god, this thing is terrible and it's making us realize how much they don't care about us.'

It woke us up to the fact that we didn't have our rights. We thought we did because of the fact that we could go out and dance all night in a club and take our clothes off and have sex — we suddenly thought that we had our rights. Then a disease came along and underscored how much people don't care about us.

I think you have to find those moments where you can point out to people, show them where they are under attack. Because I think people do tend to feel complacent. They feel like they are now safe. That's why every opportunity should be utilised.

This idea when people say that activists exploit things — I think that's the activists' job. If there's a gay bashing, you'd better believe you should exploit it. Make it the biggest thing in the world: Have marches, wake people up. You can't just rely on them happening to wake people up. Activists have to exploit that moment.

I've been told that we have at McGill two students who hold high positions in the Students' Society who are openly closeted queers. This seems like a very similar situation to what you have been dealing with. How should LBGTMM proceed?

In a case like this, because they're in a smaller environment, I would go and talk to them first. Get a bunch of people to go and sit down with them and say, 'Look, this is how we

and that you believe that it is ethically and morally justifiable for you to make a big stink about this. You have to proceed with caution. I know people don't think I do, but I have.

Bisexuals: Splitting Hairs?

How do you feel about bisexuals? Bisexuality is addressed very minimally in both your books. What's your view on this?

Well, in *Outing Yourself* I do talk about bisexuality or people who may be bisexual in the text quite a bit. I'm not somebody who has been against people who organise around bisexu-

This idea when people say that activists exploit things — I think that's the activists' job. If there's a gay bashing, you'd better believe you should exploit it. Make it the biggest thing in the world: Have marches, wake people up. You can't just rely on [incidents of gay bashing] happening to wake people up. Activists have to exploit that moment.

ality. I think bisexuality is real and it's there.

I guess my concerns are that, uh, I think it becomes, as an identity, more (pause) it becomes problematic. Because I feel on some level, you know, that we're all bisexual, we're all pansexual. But we have chosen to identify ourselves with people who sleep with people of the same sex.

So in a way, bisexuality is like splitting hairs and saying, 'Well, we have an extra nuance to us.' For me, I can talk about bisexuality as an activity, you know, whatever, or people who generally feel attracted to people of both sexes, etc. As a writer and a journalist I don't particularly feel that it's necessary unless talking about people who identify themselves as such and are discussing the actual idea of it.

I'm figuring that I'm including within 'gay' and 'lesbian' the entire spectrum of the nuances. And I know a lot of people don't like that.

Do you think that bisexual people are opting out of the struggle by their ability to 'pass'?

No. I don't have any problem with that at all. I think that, I mean, I don't think that bisexuals are trying to

pass as straight. I think that they are probably people who are genuinely attracted to people of both sexes. I do think that a lot of people who are gay and lesbian go through a period of identifying as bisexual as a way of holding onto some form of heterosexuality.

I think that's made a lot of gay people suspicious of bisexuals because they think that all bisexuals are faking. And some of them are, because I was bisexual. Be that as it may, I know a lot of people who are truly bisexual, who are attracted to men and women.

Interestingly though, all of the [bisexually active] people I know identify as gay and lesbian. If they had to categorise it, they have said to me 'I'm a bisexually active lesbian.' They have not seen the necessity of creating it as an entire identity and they are actually very vocally against that.

It's a small group of people who are bisexually active who are making it an identity. The real value of the fact that there are now people who are identifying themselves as bisexual and creating a political identity around it underscores the flimsiness of all these categories and that we're adding them on and it's just becoming so silly.

So how do you feel about the politicisation of sexuality?

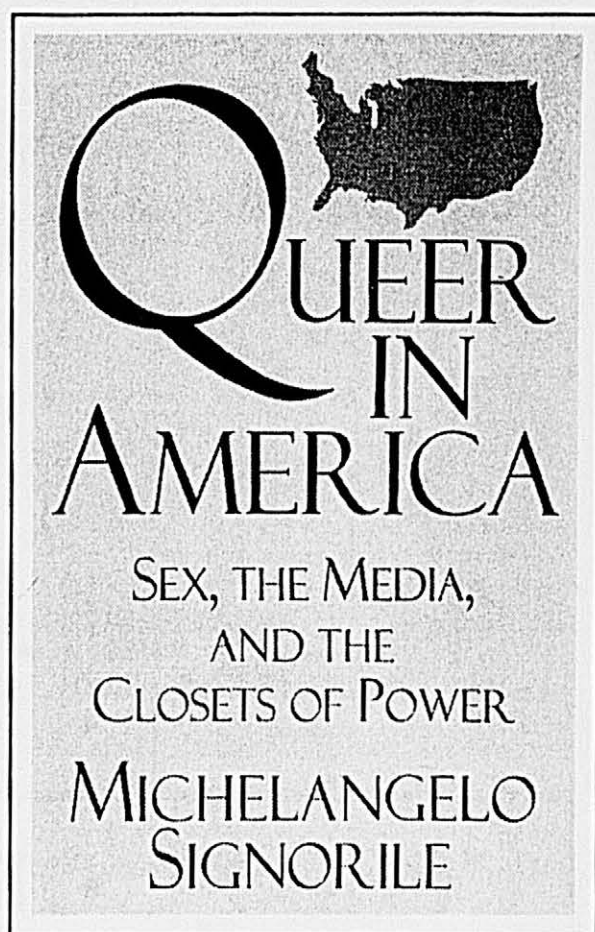
Yeah, I think it's really problematic. It's a political reality though. If you look at the history, it was all done in a reaction to [outside forces]. You know, we were labeled before we labeled ourselves. It's only been in this century that we have been identified, labeled and termed evil and bad and wrong.

We were forced underground for a while. We then decided that the only way to deal with that was to say we're going to label ourselves and say it's okay. It's all a political reality. But now look what's happening: We have some people taking it all too seriously, [saying] 'Well I'm actually this and I'm actually that.' But we're all this, you know what I mean? So to me it just gets to be splitting hairs. So when I'm talking about queer, gay, it just means anyone who has deviated from the sexual norm.

The Next Book

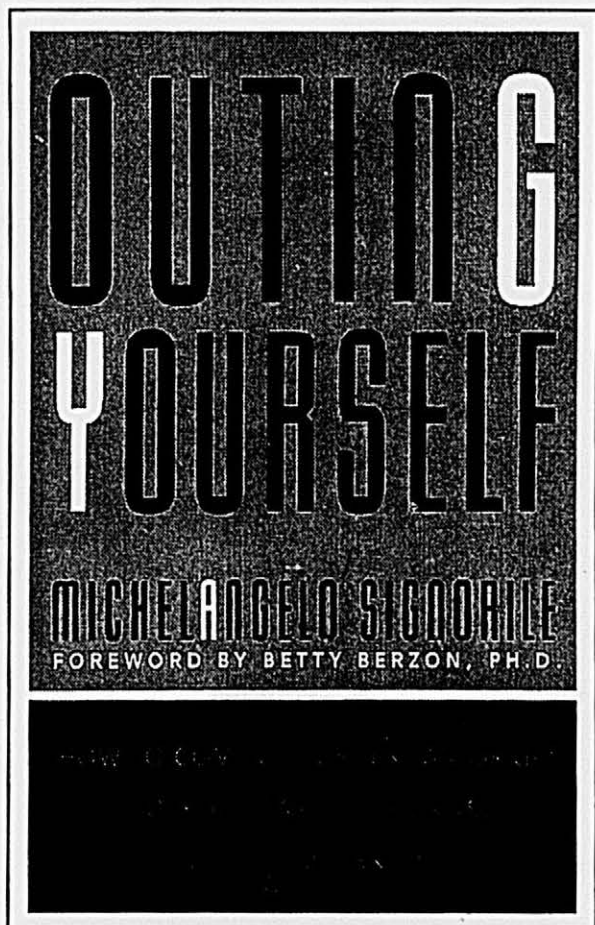
Are you working on a new book?

Yes. It's tentatively being called *The Signorile Report: Gay Men Re-examine Sex, Love, Family and the Passages of Life*. It's the first book I've done that focuses specifically on gay and bisexual men.



I want to look at these areas that have been redefined since AIDS.

It's going to have six chapters: Sex, Love, Friendships, Family, Spirituality and Growing Older. I think those are all areas that we don't focus on or don't know how to approach. For the first time we have gay men approaching middle-age in a culture which they helped create, a culture that's very youth-obsessed. And we have young generations coming out as early as high school. It will be a re-examination.



When is it due out?
In spring of 1997.

Queer in America and Outing Yourself are published by Random House. Signorile's column "Signorile in America" is printed each month in Out magazine.

**t that we didn't have our
because of the fact that we
right in a club and take our
we suddenly thought that
ease came along and under-
t care about us.**

feel, this is how we think a lot of gay people also feel on campus.' You need to explain this to us in a way that will really convince us or we're going to start making a lot of trouble about this.

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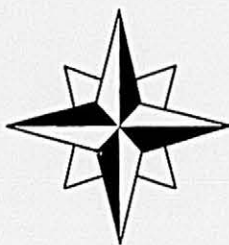
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Body Image forum disappoints audience

IMAGE

AND

REALITY

by reikocyr

What is body image, how do women develop it and what role does mass media play?

These were some of the questions that were addressed last Wednesday night at the third annual McGill body image forum.

Following a viewing of the National Film Board's "Still Killing Us Softly," the mostly female audience of over 500 listened to a panel discussion of three speakers.

The forum, organised by Daria Manos and Nadia Aleem from Peer Health Education of the Student Health Services, was part of the ongoing activities marking the National Eating Disorder Awareness week (Feb. 4-10).

"Body image affects 90 per cent of females in some way, shape or form" said Aleem, adding that this often leads to eating disorders.

According to Manos, the goal of this year's presentation was to try to reach people who are just beginning to see some of the problems arising from an unrealistic ideal body image and the desire to fulfill it.

The film focused on the mass media's influence in creating an 'ideal' female body image by associating attractiveness, success and popularity with being young, flawless, thin and white.

Following the film screening, panelist Clare Lord, volunteer support group coordinator for the Anorexia Nervosa and Bulimia ward at the Douglas Hospital said this media image does not reflect the reality for most women.

Lord showed a photo of a female model whose blemishes had been airbrushed away, adding that many models are themselves victims of eating disorders.

The female portrayed in the media, said Lord, is an unattainable social construct that leaves women feeling flawed.

Panelist Dr. Marshall, psychiatrist at the Montreal Children's Hospital, agreed that the achievement of this female ideal is impossible but added that ironically the Barbie doll is still the most popular toy for young girls despite her unrealistic

curves.

According to Lord and Marshall, although most people believe they are unaffected by advertising, 80 per cent of young women perceive that they are too fat and 80 to 90 per cent of them have tried dieting.

Statistics from the National Eating Disorder Information Centre report that up to seven per cent of young women suffer from anorexia nervosa or bulimia.

Many eating disorders are a result of displacement of some other problem, noted Lord. "It is associated with anger or insecurity turned inward on yourself so that being lovable is equated with how your body looks like."

The resulting guilt leads to destructive behaviour which often goes far beyond just feeling depressed about one's weight.

Alex Gousse, a survivor of anorexia and bulimia, spoke last. At 5' 10", she once weighed barely 100 lbs after a four year process of starvation.

Gousse explained out that society compares women's bodies against the female 'ideal.'

Although the forum brought out many important issues surrounding eating disorders for women and the societal stereotypes that can cause them, few in the audience left without a feeling of frustration and anger.

Laura Humphrys felt that the panel was disappointing as it focused on eating disorders rather than body image problems themselves.

Comments made by some of the panelists were also the subject of sharp criticism.

During the question and answer period following the panel speakers, one female audience member noted that Marshall was using derogatory remarks about herself in a nervous attempt at humour.

Lord also shocked the audience by saying that unrealistic images of women particularly in the fashion industry were due to gay male designers. Lord added that "gay men are not interested in my legs, my breasts or my ass

— maybe my ass if it was in the dark."

Many thought that Lord's comment was inexcusable. "The joke was homophobic and extremely offensive. It perpetuated a stereotype that the only thing that gay men are interested in is sex or someone's ass," said student Jennifer Sawyer.

Lord says she was shocked by the reaction. She later maintained that "gay men run the fashion industry. They choose the models that look like Kate Moss and are designing clothes that look good and fit well on her body type. This unrealistic 'ideal' body type is coming from a gay male's perspective. It's like men deciding on the abortion issue."

Aleem defended Lord, commenting, "I don't want to condemn [Lord] for her comment — it was an honest slip up. As a person she is not biased in any respect." Aleem added that the joke had been ad libbed.

All three panelists admitted that they still have a problem feeling comfortable with their own body images despite the fact that they were aware of these unrealistic ideals.

Manos and Aleem said that overall, they were thrilled by the audience turnout since this was the first time they had tried organising the forum. "We wanted to get people talking and the response was mostly positive" said Aleem. Both women said that they hoped that most people could see beyond the criticisms and come away from the forum having gained something.

Gousse perhaps provided the best insight into how to begin the process of change when she quoted a passage from *The Beauty Myth* by Naomi Wolf: "The woman wins who calls herself beautiful and challenges the world to change to truly see her."

For more information or help on body image contact the McGill counseling services at 398-3601. The film *Still Killing us softly* is available to rent from the National Film Board of Canada at 1564 St. Denis (496-6887).

Cheesecake Circus— Cheesecake Circus

It was back in September 1995 stage. that I first became acquainted with Cheesecake Circus. I was backstage at Woodstock during a sound check. They were looking forward to their first gig opening for ska luminaries Planet Smashers, the Mobster Syndicate, and the Kingpins.

Eighteen months later, much has changed, but their music retains its high octane revelry. Although they are best seen live, their self-titled debut release embodies all the carefree spunk of the band. The tape quality isn't the best but the music has that unmistakable feel of jumping around the



Composed of seven members, the music is an eclectic mix of punk, ska, reggae, funk, and pop. Invisible Ink labels them "High Energy Schizo Elevator Pop!" Tracks such as "Summer of Fashion" and "16 Candles" have reached top ten charts at local stations around the city and for good reason.

"Summer of Fashion" has great accordion riffs and hilarious lyrics that poke fun at trendy folk that try too hard to keep up. The beat is pop-ish and makes your toes tap and your head bob up and

Local Music Review

down.

"Plastic Patti," is a song about a fake wench, for lack of a better word, who used to be a friend. Incredible energy and funk, it just makes you want to dance around the room and jump on the bed. The horns on the track are great, but become drowned out by the bass. Still, it is a great listen.

If I have sparked your interest, check out Cheesecake Circus live tomorrow night at Club Soda where they play with the Snitches and Frog Machine. The local Montréal music scene is tough, so come out and support them.

—derekfung



CHEESECAKE CIRCUS

Sea Beggars release new EP

Begging for another play

by mikedullen

Ralph and Trevor seem like affable, unassuming guys as they amble in for their interview, offering mellow apologies for being 20 minutes late. But that's okay; the founding members of Montreal's fledgling band, the Sea Beggars never take things too seriously as they joke about their own manners and music. The two are in to chat up the sequel to last year's moderately acclaimed *Farmers, Martyrs & Heroes*, a follow-up EP containing four new songs to be released this week.

The EP is entitled *Madness* and follows the Sea Beggar's trademark blend of careful melodies and sarcastic lyrics. "[We] couldn't survive without sarcasm," Trevor notes, "if you sing about things in a joking way... Ralph finds this pretentious." (Ralph laughs obligingly)

Trevor trails off, stating what seems obvious to them — that sarcasm keeps their world in perspective. He and Ralph are unabashedly honest about their acoustic beginnings: "When a guy starts on guitar he tries distortion... We never went through that phase." Instead, the pair point to the influence of bands like the Beatles. "I like those 60's bands," Trevor says, "that twangy sort of...[sound]."

"The Beatles come off as dorks," Ralph opines, "because of so many grunge guys. People can't handle that... Deep down they are influenced by this [the Beatles] beautiful music."

Laid back and slouching into a couch, Ralph is the less vocal of these two noisy neighbours. He confides the real problem of the music business in Montreal.

"It's a crying shame that we [and other groups] can't open up for the bigger bands when someone is choosing the bands." Ralph is referring to the long

ues book American or Upper Canadian opening acts.

Ever the metaphorist, Ralph muses about life on the small stage. "Every time you go [and

play], you just wanna kill yourself after the show." He thinks it has something to do with the depressing black decor ubiquitous to Montreal bars.

As depressing as the scene may seem to be, The Sea Beggars refuse to let it seep into their music — songs that go against the angst

rock trend of the 90's. "In the alternative age, it's like the most uncool thing you can do is write a happy song. There's very few bands that will do it... If you can get away with it [a happy song], it shows a little originality," Trevor philosophises.

We talk a little about their song "Pavement Queen (Gun and Run)" and how the composition is upbeat despite its subject of abuse. "It seems like a love song on the surface; it's like, *I want you dearly...* It seems like a happy thing," Trevor explains. "But there's an undertone there — what a pathetic character this guy is; he got shot full of holes and he still wants his girlfriend."

Trevor looks with his eyes to the sky and concludes, "this song is the way we are; we're pretty ironic people."

As if on cue, Ralph chimes in: "MMMM. Your time is up. At the buzzer..."

The Sea Beggars' EP launch is this Thursday, Feb. 15th at Clyde's in Pt. Claire and this Friday, Feb. 16th at Stornaway Gallery; 1407 St. Alexandre.



THE SEA BEGGARS

suspected collusion between radio stations and music promoters who have a hand in choosing certain bands for exposure while passing others over.

Ralph's frustration is more than audible as he likens the music scene to the Alan Eagleson dealings in the NHL. "How can you get your name out if you can't play with the bigger bands?" Both shaking their heads now, "it's corrupt."

The two seem incensed by the situation. They have come up against this more than once in their few years together as a band. It is painfully obvious from the transformation of their demeanor that this is a sensitive topic.

Both are cynical about mobility in the Montreal club scene. "It sucks," says Trevor, "we know the reasons why, it's out of our control and we can't change it." Trevor complains that there is a loop that forms a sequence of clubs that rock acts trudge through. Bands play the same clubs with low pay and little recognition while larger ven-

Garden Bards Did that just happen?

Former and current students of McGill's faculty of Music, the members of the Garden Bards successfully capture on disc what they were already notorious for as a performance band.

Distinguished as best live show in *Mirror Magazine's* 1995 poll, the band transposes their live energy onto the new release *Did That Just Happen?* as many of the tracks were recorded with minimal overdubbing. Their songs elude any one genre of music but instead engage in a variety of styles.

In the track 'Help Me Obiwan', the folkish sound emanating from the acoustic guitars is accompanied by an electric bass creating a hint at 'rock' during the faster interludes. In contrast, the raspy vocals and short, quick guitar chords of 'Flesh Monkey' lends an upbeat jazzy rhythm to the song, emphasizing the band's versatility.

Jeremy Sivak and Bryan Thorburn's complimenting voices harmonize melodiously throughout the album, a refined accomplishment no doubt re-

lience, The Garden Bards have secured a distinct style that shuns all comparison. Hopefully, with their inevitable rise in popularity and maturation, they will not lose this enthusiastic quality.

—jessicalim

Genuine demo

Montréal's own Genuine has been rapping on the local scene for the past two years. He's down with Cynics, a production team which includes the infamous DJ Blaze, the man behind several Montreal music mixes.

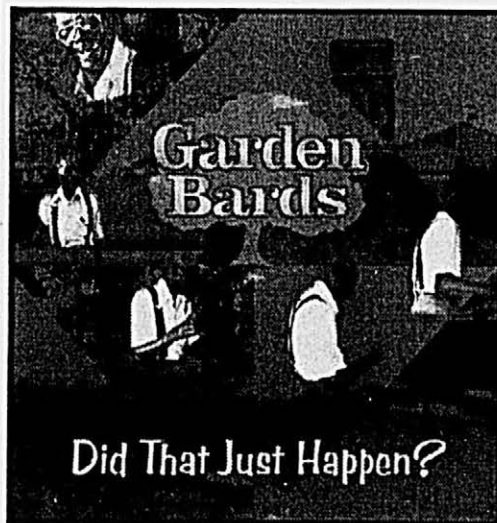
Genuine speaks to his own, making him impossible to label. He is not blunt sparkin', misogynous or gat toting, and yet he still breaks it down hardcore. Genuine speaks his mind expansively — slinging metaphor-drenched rhymes across an unrelenting beat.

Genuine has pressed an 8 song e.p. The hypnotizing beat and melody of "Be Somebody (Purpose of Life mix)" is mind candy. Spread out over an infectious chorus, Genuine's metaphors catch you off guard: "Rhymin' for me is like a benediction/ expedition/ exhibition of my diction like an addiction"

The production quality on "Nowhere" is professional. Its addictive beat, along with a cool Gangstarr sample will keep heads bobbing. The slow tempo b-boy delight of "Be Somebody (Gotta Get Up mix)" has my cranium bouncing, even when the song is over.

The 8 tracks, with lyrics, beats, basslines, melodies, delivery and samples were more than up to par, so I can do nothing except give serious recognition where it's due.

—michaelterzian



sulting from the duo's long history together. Their lyrics are lighthearted and playful providing a comical diversion from the numerous melancholy and macabre songs currently bombarding the radio stations.

Through this youthful ebul-

The captivating sound of Mary Jane Lamond

THE RHYTHMIC BEAUTY OF GAELIC

by loriwaxman

Mary Jane Lamond, the ethereal Gaelic singer who opened last Wednesday for Ashley MacIsaac, refuses to let me write as I normally do. Suffering from an imbalanced perception of the worth of words versus that of content, I habitually bury the material at hand in some superfluous structure. After interviewing Mary Jane, I find I can't write about her in the slightly overdone, wordy way my fingers type most comfortably.

Our conversation took place the afternoon before her show at the Spectrum as featured guest of the mad fiddler of Cape Breton. Mary Jane was so straightforward and nice and unembellished that I am embarrassed to have included the dramatic words "the mad fiddler of Cape Breton" in one sentence of an article dedicated to her. This is curious.

Equally curious was that when Mary Jane Lamond sang, the Spectrum audience was less than silent. I wonder how anyone who heard her could continue to infringe upon the airwaves her voice was occupying. I won't debase it by reducing it to an amalgamation of other singers' voices; it should be heard for the sum of its Gaelic sounds, and comparisons of any kind are unnecessary.

Every one of the songs Mary Jane sings on her CD, *Bo Thir Nan Craobh*, are composed of Gaelic words. The rhythmic beauty of her Gaelic, interpreted by a voice as clear as Mary Jane's, can pluck the inner chords of an ear and reverberate throughout the body. Never mind that hardly any of these ears understand the literal meaning of a word of Gaelic. Or rather, mind it, and realise that lit-

eral meanings are not the only ones that have a story to tell. When the words themselves are incomprehensible in the dictionary sense, they become comprehensible through the imagination and the aesthetics of their sound. Content is transmitted, and is received, in a manner more akin to magic than habitual oral communication.

Mary Jane likens this to opera, where the words may be incomprehensibly foreign, but much is communicated through more musical mediums. The effect is so intense, in fact, that Mary Jane keeps her songs short in order to not overwhelm the listener's ear. Once having heard her though, you want to be overwhelmed. The songs Mary Jane sings are culled

mostly from the aging, Gaelic-speaking population of Cape Breton, with one notable exception, "O, Tha Mise Fo Ghruaimean," This, the first song on her CD, harkens from Ontario, offering evidence of the presence of Gaelic in areas of Canada outside of the eastern region. Most of North America's Gaelic speaking population does live in Cape Breton though, and it was on a family trip "home" to Nova Scotia that she first heard the sounds of Gaelic songs, whereupon the young Mary Jane proclaimed: "this is what I will sing."

Having now completed a Celtic Studies major, Mary Jane won a Canada Council grant to record the slowly disappearing oral traditions of these unique communities. Learning old songs, still new to her, from the older Gaelic singers is one of the aspects of the culture she most appreciates.

Though her near future intentions are to remain close to the traditional forms of Gaelic song craft, quirky possibilities did pop out of Mary Jane's mouth. Supposedly, the fairly free form nature of Gaelic tunes might make an interesting partner to simple jazz, especially if an upright bass were included in the ensemble.

But jazz fan or not (it really is irrelevant for now), consider opening your ears to the Gaelic sounds they might not recognise. To be captivated by these sounds you need only to hear them.

Mary Jane Lamond's *Bo Thir Nan Craobh* is available through B&R Heritage Enterprises, PO Box 3 Iona, Cape Breton, Nova Scotia, B0A 1L0.



Events

Thursday February 15

- Post- Abortion Support Group in the Shatner Bldg Rm 423, 17h.
- McGill Activism Week workshops and discussion groups. See SSMU information desk for more information.
- Liberal McGill is having a policy round table discussion, 16h in Rm 310 of the Shatner Bldg. All welcome.
- All McGill Progressive Groups and interested students are invited to an evening of networking & brainstorming at 3650 McTavish St., 18h-21h. Info: Nick Carson, 845-3465.
- Margaret Cohen presents a lecture entitled "The Image and Stars and The Parisian Everyday," Concordia University in Rm 820 of the Hall Bldg, 20h15.
- Maison de la Culture Plateau-Mont-Royal hosts Dan Noseworthy Quartet at 465 Mont-Royal East. Free admission. For passes or info: 872-2266.
- East Asian Studies Chinese

New Year's Party, 18h in the Leacock Council Room in Rm 232. Tickets: 398-6742.

Friday February 16

- McGill Christian Fellowship hosts a bilingual talk on Love. Speaker Richard from Le Roc (Street Kids Outreach) will be in the Shatner Cafeteria at 19h. Info: Jean, 848-1720.
- The Social Justice Committee of Montreal hosts a discussion on debt in the Third World, 18h30 at 1857 de Maisonneuve O. Info: 933-6797.
- Director of the Civil Liberties Union speaks on "Do Jews have Anything to Fear From an Independent Quebec?" 19h30 at JHUST, 4077 Decarie Blvd. Info: 484-5033.
- Used Textbook Co-Op. Last chance to pick up cheques and unsold books. 11h-15h in Shatner Rm B-09.
- Royal West Academy Annual Science Fair open to the public, 13h-14h30 and 18h30-20h in the Boy's and Girl's gym. 189 Easton Ave., Montreal West. Info: 489-8454.

Saturday February 17

- Canada/U.S.A. North Americans working together to end the blockade of Cuba, come to the HighGate Crossing in Vermont at 11h30. Info: 526-5992.

Tuesday February 20

- Temple Emanu-El-Beth Shalom study group for modern Jewish women, 19h30 at 395 Elm Avenue, Westmount. Info call 937-3575.

Saturday February 24

- Temple Emanu-El-Beth Shalom holds a service of healing at 10h30 at 4100 Sherbrooke Street O. Info: 937-3575.

Sunday February 25

- Concordia University presents the film *A Litany for Survival: The Life and Work of Audre Lorde*, 19h at J.A. DeSeve Cinema, Rm 125,

1400 de Maisonneuve O. Suggested donation \$3 or \$7.

Monday February 26

- Women's Union general meeting, Shatner Rm 423 at 17h.

Ongoing

- Planning for International Women's Week has begun. Weekly meetings are open to all. Info call 398-6823.
- Juvenile Diabetes Foundation's 21st Cyclothon needs volunteers. Info: Natalie, 744-5537 from 9h-17h.
- The Jewish Family Services of the Baron de Hirsch Institute are looking for administrative volunteers. Info: Linda Wexler at 342-0000.
- McGill University Photo Contest deadline is March 5th. All entries welcome. Drop by Rm B06 for more info or call 398-6786.
- India-Canada Students' Association presents "Manzil, A Celebration of Culture" on March 3 at the Spectrum, 318 St. Catherine West at 18h30.

Tickets: \$14. Info: Raymond, 842-7785 or Anita, 844-3837.

- CLSC Rene-Cassin urgently need volunteers with a car to drive the frail elderly to doctor appointments. Mileage reimbursed. Info call Luni Bendayan at 488-9163 ext. 351.
- Erskine and American United Church and the United Church Heritage Trust Fund present a Thrift Shop/Bazar every Monday from 10am to 4pm. Erskine and American United Church, Sherbrooke Street at Crescent (entrance at 3407 du Musée). For info call 849-3286.
- Tel-Aide, a listening service for Montrealers in distress needs volunteers. For information contact 935-1105.
- Centre Local de Services Communautaires needs volunteers to ensure that frail elderly persons in the Snowdon-Cote St. Luc area attend medical appointments. If you have a vehicle and are willing to help, contact Luni Bendaya at 488-9163, ext. 351.

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Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.) **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public**: \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. We CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. **PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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Students Needed

If you are a student, right-handed, and a native English speaker, we need you to participate in a language & memory study at the School of Communication Sciences and Disorders. The study lasts 10 sessions. Participants will be compensated for their time. You can make up to \$100.00. If interested, please call 398-4924.

Organist/Choir Director wanted ASAP. Small west isl. parish has immed. opening for 11:00am Sun. Lit. Duties incl. music planning & direction of 2-3 part choir, rehearsals Wed. evenings 7:30-9:00 pm. Sun lit. & upcoming Holy Week celebrations. Salary neg. Please call 426-5648.

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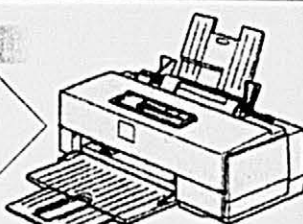
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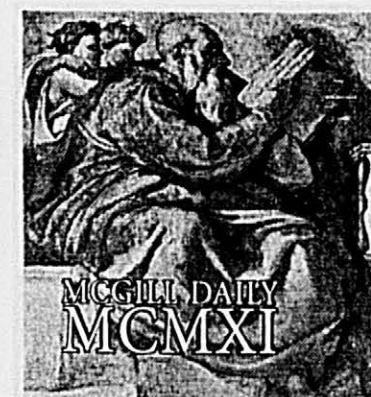
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